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To return to the question of ownership of property in the hands of the trustees which is not loaned: We urge that this issue should be fairly put before the public, and should be fairly understood, before they should be expected to contribute the modest sum of a quarter of a million dollars, in addition to what they have already invested in the concern. The trustees would have to admit, if pushed, that the public collections in a museum do not belong to the public, and that the trustees might stop the exhibition of them at any time at their own sweet will.

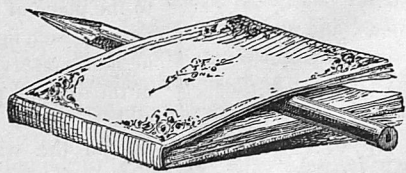
Before such a great sum of money as is asked for is subscribed, there are some conditions which should be insisted on by the subscribers. Measures should be taken to secure to the public what the public is called upon to pay for. In consideration of an annual grant for maintaining and increasing the collections, the corporation of trustees might deed the collections to the city, in which event, in order to keep the management free from political influence, the trustees might be elected by the vote of the subscribers.

Another point should be insisted on before one dollar of the quarter of a million is subscribed. This is that the Museum should be opened on Sunday afternoons. That day is the only one on which the working public can visit it. The wealthiest visitors would naturally object to pay two dollars for admission; yet that is what the mechanic is now required to pay, for he has to forfeit half a day's wages for the privilege of visiting the Museum on any other day in the week but Sunday.

If the Metropolitan Museum is to continue to be supported by the public, let the public see that it owns what it pays for and that its rights are respected.

THE SAN DONATO COLLECTION.

THE San Donato sale has been duly completed, and Prince Demidoff's treasures scattered in all directions. We illustrate three of these in this number of THE ART AMATEUR. The splendid marriage casket on the front page is one of two masterpieces of André Boule, both of which were offered at this sale. They were made by order of Louis XIV. as wedding presents on the occasion of the marriage of the Dauphin to Marie Christine of Bavaria, and were at the Palace of Versailles until the Dauphin had them removed to the Palace of Meudon, his favorite residence, where he died. The remarkably handsome old Japanese porcelain jar (page 122) is eight-sided, decorated in blue and red with shrubbery and arabesques and with red and gold medallions, representing chimeras and rabbits. The Spanish portière of the sixteenth century (page 128) was part of the famous Fortuny collection. It is of green velvet, with the imperial double eagle in the centre, surrounded by branches, flowers, and birds, the whole embroidered in high relief with gold and colored silks. Age has given it a fine tone, and it is in an admirable state of preservation. We shall present other illustrations of this remarkable collection in future numbers.



My Note Book.



JUSTICE to the public requires me again to call attention to misrepresentations at auction sales of works of art, and to caution buyers against being deceived by the respectability of the names of the persons which appear on the covers of the catalogues as owners of the property advertised. At the recent sale by Messrs. George A. Leavitt & Co., of Mr. J. H. Dolph's paintings and studio effects, a quantity of rubbish which never belonged to Mr. Dolph was put in with his effects and

palmed off as part of them. The most shameless misrepresentation perhaps is contained in the following paragraph, which will be found on page 11 of the catalogue, preceding an enumeration of etchings:

"The collection of etchings by Chas. Jacque were purchased several years since by the artist while residing in Europe. The majority of them bare [sic] very early dates, 1843-49, and are fine impressions."

The fact is that most of these Jacque etchings are only copies, engraved by Barry in New York—some of them quite recently—and put into the sale, with a lot of other prints of small value, by Mr. Hoffington, a New York dealer. There is no reason to believe that Mr. Hoffington represented the stuff he contributed as different from what it really was—the rakings of his shop. In the whole lot of etchings offered there were very few which a prudent dealer would have bought for a dollar apiece. As it happened, no one was taken in by the misrepresentations of the catalogue. The prices realized by the etchings and engravings were very trifling. The "studio effects" sold for about all they were worth. The pictures were sacrificed. Mr. Dolph is an industrious and clever artist, and it is to be regretted that he should have damaged his market as he undoubtedly has done by offering over a hundred of his own works at a single sale. But if he has injured himself no more than by damaging his market, he will have reason to congratulate himself. It is clear that he personally worked up all the details of this sale. After adding to the number of his own small collection of prints by the rakings of Mr. Hoffington's shop, he induced Mr. Sypher to put in some cabinets and convex mirrors. He then saw Mr. Cogniat, some of whose curios have for many months been picturesquely displayed in a well-known photograph gallery, and got him to contribute the little Spanish trunk (bought at the sale by Mr. Gibert) and most of the mediæval arms—the three or four genuine halberds and a few other pieces belonged to Mr. Dolph. It thus appears that at least three persons besides Mr. Dolph contributed to this peculiar sale of his "studio effects."

ANOTHER peculiar sale which came off only a few days later at the same auction-rooms, was that of "The Rutledge Collection." It would be interesting to know under what circumstances these pictures, which the too-well-known Mr. Fanning has industriously collected for years past, and which within a few weeks were owned by a New York stock broker, suddenly became "the Collection of Frank Rutledge, Baltimore."

WHILE the public generally pays at an auction sale more than the goods offered are worth, it sometimes happens that a few bric-à-brac dealers in a quiet way get together and carry off great bargains. There was such an occasion in New York last month. A wealthy family, on the eve of going to Europe, sold all their household effects at auction. The sale was attended by very few persons, and the dealers had everything their own way, paying about ten per cent of the value of the pictures, and buying the best solid silver-ware below the price of the metal.

THE result of the sale of seventy-three of Mr. Avery's paintings last month did not contrast favorably with that which he effected with so much success for Mr. Harper recently. Less than \$24,000 was obtained. The highest prices were \$1910 for Baugnet's "Twenty-second of February;" \$800 for Delort's "Strolling Players;" the same for Adam's "Arrival at the Château," which received a medal at the Salon of 1876; \$710 for Comte's "Henri of Lorraine Swearing Vengeance against Coligny;" \$760 for Capobianchi's "Siesta;" \$750 for Salentin's "The Future King;" \$650 for Escosura's "Lesson;" \$640 for Kraus' "Admiring the Statue;" \$560 for Schönleber's "Fish Market at Dantzic;" \$560 for Jimenez's "Roman Models;" \$530 for Seignac's "Story Book;" \$550 for Col's "Hunting Cupid;" \$510 for De Neuville's "On the Ramparts;" \$560 for Rico's "Landscape and Cottage;" \$500 for Viry's "On the Terrace." All the other pictures sold under \$500 a canvas.

THE National Academy catalogue this year, as usual, contains many errors, typographical and otherwise. Such carelessness is unpardonable, and would be impossible in the official catalogues, say, of the Royal Academy in London, or the Salon in Paris. When the public is charged twenty-five cents for a pamphlet, which probably does not cost more than ten, it is entitled at least to correct information for the money. But it does not get it. A picture which has attracted much attention at the Academy is "The Dead Hare," from the late Munich Exhibition, by Heimerdinger. To test the accuracy of the catalogue, I look hap-hazard for the name of the artist, and find it given as "Heinerdinger," and looking again for it in another part of the pamphlet, I find it "Heninerdinger." This is a fair sample of the general accuracy of the official catalogue of the National Academy Exhibition.

THE highest price paid for a picture in modern times was for Murillo's "Assumption," which brought in France \$125,000 two centuries after it was painted. Correggio's "Saint Jerome," executed by him for a price equivalent to about \$200, could have been sold to the King of Portugal about two centuries after the artist's death for \$90,000. When the French took possession of Parma the Duke offered \$200,000 for the privilege of retaining the painting; the offer was refused, and the treasure was sent to Paris.

CORREGGIO'S "Reading Magdalen" is familiar to everybody by the clever chromo-lithograph of it by Prang. The original, for which the Dresden Museum, which owns it, paid \$27,000, may reasonably be valued at twice that sum. It is on copper, as is also the famous replica known as the "Ward Correggio." The Dresden "Reading Magdalen" was originally owned by the Dukes of Modena, who prized it so highly that whenever they left the capital they took it with them, it being fitted into a case made for it in their carriage. Augustus III., King of Poland and Elector of Saxony, prized it no less highly, having paid 27,000 Roman crowns for it. At his death it went into the Dresden Gallery. It was once stolen from there, and it was only returned by the offering of a great reward.

A CURIOUS story is told about the "Ward Correggio." A gentleman in Rome, wishing to clear his gallery, under the advice of an expert, weeded out a number of inferior pictures and offered them for sale. While they were on exhibition a stranger examined them, and finding one which seemed to him to have something under the surface of the painting, turned it with its face to the wall while he went to get the small sum of money asked for it. He came back, bought the picture, hurried home with it, and found that his belief was correct. Carefully removing the exterior coat of varnish, there appeared the soft and beautiful picture, the "Reading Magdalen," by Correggio, the second original. The third replica is still missing. The restoration of the picture or a large sum of money for it was demanded as soon as this discovery was made known. The buyer naturally resented the claim. A long litigation followed, in which at one time the buyer was justified, and then the decision of the court was reversed in favor of the seller. At length a compromise was agreed upon. Lord Ward bought the picture for a large sum of money, and divided the price between the litigants.

By a curious coincidence, the youth playing the pipe in Adrien Marie's "Idyl"—a drawing of which is given in the supplement of this number of THE ART AMATEUR—seems to have served Mr. Frank Waller as the model for his painting called "Harmony," now on exhibition at the National Academy of Design. Compare the two pictures. The "Idyl" was painted and exhibited in Paris in 1868. It is strange, isn't it, that some models seem never to grow out of their mannerisms? Take this one of M. Marie and Mr. Waller, for instance. There he lies on the ground with his feet crossed at precisely the same angle, and he is playing on precisely the same pipe as he did twelve years ago; and, likely enough, he is playing precisely the same air. But what is queerer still, the youth has not grown a day older in all these years.

MONTEZUMA.